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SALE NO. 390

AN IMPORTANT SALE

PART II

of

JAPANESE
COLOR PRINTS, ALBUMS
AND
BOOKS OF ORIGINAL
DRAWINGS, ROLL
PAINTINGS
BOOKS

No. 41 : HIROSHIGE

THE NEW GALLERY OF
J. C. MORGENTHAU & CO., INC.
1 WEST 47TH STREET
NEW YORK
TELEPHONE : BRYANT 9-6956

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. This sale is unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer*, and *thereafter the property is at the buyer's risk*, and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. *All goods are sold "as is" without recourse and are not subject to return; all books, etc., in groups of two or more offered in one lot sold not subject to return.*
9. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of

J. C. MORGENTHAU & CO., INC.

No. 1 WEST 47TH ST., NEW YORK CITY, (3rd Floor)

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

SALE NUMBER 390

ILLUSTRATED CATALOGUE

AN IMPORTANT SALE

OF

JAPANESE COLOR PRINTS, ALBUMS AND BOOKS OF ORIGINAL DRAWINGS, ROLL PAINTINGS, BOOKS

UNRESTRICTED PUBLIC SALE

TUESDAY AFTERNOON, JUNE 7, 1938

AT 2:15 O'CLOCK

PUBLIC EXHIBITION

FRIDAY, SATURDAY, MONDAY, JUNE 3, 4, 6

FROM 9-5:30 P. M.

THE NEW GALLERY OF

J. C. MORGENTHAU & CO., INC.

1 WEST 47TH STREET

NEW YORK

TELEPHONE: BRYANT 9-6956

PRELIMINARY NOTE:

We are offering a Second Part of the sale held in March, including a number of the Albums of original drawings that proved to be so popular and aroused so much competition in that sale.

Also complying with the expressions of interest on the part of the out-of-town collector including the far-distant Pacific Coast, and the Middle West, we have illustrated more prints, and in this connection we would like to say that many of the landscapes have good margins which do not appear in the photographs, and attention has been called to this where it is a valuable feature.

No index is featured as in running through the catalogue these illustrations will serve to show at a glance, the many rare examples of every great name, Kiyonaga, Utamaro, Harunobu, Koriusai, Toyokuni, the Primitives (in hosoye form), Yeishi, a number of Decorative Prints of Women in flawless condition, Shunsho and the Actor School; Four of the great Hokusai "36 Views of Fuji." And as always we feel that we must begin and end with the universal favorite Hiroshige, whose prints include two of the fine Triptychs, which we have never before even had an opportunity to see. This is one of the joys of the early collections—those men who collected long ago had the taste and a chance to select from the wealth of material offered in Germany, France and England in the late Nineteenth Century.

There are catalogues of some of these fine sales **including a complete Vignier & Inada series (except the Primitives)**; more of the Roll Paintings of the Hokusai School, etc.

MRS. EDWARD TURNBULL

No. 208 : Kiyonaga.

CATALOGUE

1 ALBUM: Stone Rubbings of Horses: 8 plates Folio, mounted on cream-colored pongee. Bridled and caparisoned, one with attendant. Seal signature at end.

2 WIDE KAKEMONO PRINT BY KUNISADA: Fine color. Beauty standing with a bowl of pellets.

3 PILLAR PRINT BY ISHO SHUJIN
Kinko Sennin riding on a carp. Time browned.

A FEW FRAMED PRINTS

4 TWO LONG PANEL PRINTS BY UTAMARO. Framed.
Each shows a pair of famous lovers in Japanese legend: Komurasaki and Gompachi in summer: Umegawa and Chubei in winter. A little worn, suitably framed with pongee mats **AND EXTREMELY DECORATIVE.** (2)

5 TOYOKUNI TRIPTYCH. ARMOR CELEBRATION FOR A YOUTH.
He kneels in the centre, attended by Seven graceful women bearing his swords, insignia, etc. His mother watches from a raised dais to left. Very soft color accentuated by the notes of black in the huge Ax-head, basin, and his own very black hair, see centre sheet. Framed.

CHINESE PRINTS.
Rare Bird and Flowers of the K'hang h'si Period

No. 6: Chinese Print.

6 LEE CHEE NUTS AND A QUARRELSOME LITTLE BIRD.
(Illustrated)

No. 7 : Chinese Print.

7 RUSHES WITH WILD DUCK FLYING AND FEEDING
(Illustrated)

No. 8 : Chinese Print.

8 BUSH PEONY AND A SOFT GREY BUTTERFLY
(Illustrated)

CHINESE PRINTS: **RARE EXAMPLES.**

9 THREE CHIEN LUNG PERIOD PRINTS: SERVING Tea:
Admiring Plum Tree Garden: **All hand-colored.**
A Court Official who has just dismounted, horse held by an attendant. (3)

CHINESE PRINTS OF THE 17TH CENTURY ARE VERY RARE.

No. 10: Chinese Print.

10 A GRACEFUL SPRAY OF BLUE HYDRANGEA BLOSSOMS.
With moss-rose bud.
(Illustrated)

DECORATIVE ORIGINALS OF WOMEN
In fine condition and beautiful color

11 KUNIYOSHI: Girl in cloak of Pompeiian red
Accompanied by a dog she goes out into the rain.

12 KUNISADA: Girl in rose-color hovering over an hibachi.

13 — Beauty leaving a doorway near a tall white Andon.
The background figured in midnight blue wheel crests.

14 TOYOKUNI. Girl with swinging lantern. And Man Companion (2).
Robe patterned in cherry blossoms in pink and silvery mica.

15 HIROSHIGE: Two fine early Figure prints. (2)
Girl in Chrysanthemum Garden: Travelling girl resting.

No. 16: KUNIYOSHI.

No. 16: KUNIYOSHI.

16 KUNIYOSHI: Maid standing near a Brazier.
Girl in checked robe, lovely garden scene. (2)
(Both illustrated)

No. 17: YEISEN.

17 YEISEN:
Girl in trailing blue lighting a lantern.
Note the glow through the paper as it lights.
(Illustrated)

18 YEIZAN: BEAUTY WITH YELLOW INSECT CAGE.
Leaning against the pillar of the balcony.
FRESH AND BEAUTIFUL COLOR: WITH GAUFFRAGE.

No. 19: Hiroshige.

19 HIROSHIGE'S RED CLOUD SERIES: (oblong)
"Shin Yoshiwara Asazakura no Zu" Entrance Gate to Yoshiwara, dawn.
FINE CONDITION AND COLOR WITH MARGINS.
(Illustrated)

No. 20: Hiroshige.

20 FUJIKAWA: From the First Tokaido.
Peasants bowing before the Daimio procession.
Not often reproduced, but so fine an impression deserves it.
(Illustrated)

21 HAMAMATSU: from the First Tokaido.
In beautiful color; the smoke in gauffrage.
(Illustrated)

22 HODOGAYA: From the same series also in fine color.
(Illustrated)

No. 21. Hiroshige: Hamamatsu
No. 22. Hiroshige: Hodogaya

23 HOTEL AT OMITAKE: SUMMER. "Kisokaido series".
A man washing in a blue stream to left.
EARLY AND FINE IMPRESSION: COLLECTOR'S CONDITION WITH FULL MARGIN.

24 **WOODCUTTERS' REST: MOTOYAMA:** "Kisokaido Series".
Very fine color and printing.

25 YOSHIWARA: from the First Tokaido.
The Pine-tree path through which the travellers go.
(Illustrated)

26 HAKONE: Beautiful printing from the first Tokaido.
Sometimes called "The Painted Rocks".
(Illustrated)

No. 25. Hiroshige: Yoshiwara
No. 26. Hiroshige: Painted Rocks

27 HEAVY SNOW AT KAMEIDO TEMPLE. Toto Meisho (Tokyo).
A beautiful printing: the snow clear; good margins with all the seals.
HIROSHIGE'S "SHOKOKU MEISHO".

28 THE BEACH AT KUBOTANI. **A very fine print.**

29 RAIN AT OCHIAI BRIDGE:
CHILDREN AT IMBE LAKE, with tall pines. (2)

30 RARE BLUE FAN LANDSCAPE PRINT. BY SADAHIDE.
View of the Sea from a balcony, Nagasaki.

31 PEONY "FAN PRINT" by Keisai:
HARIMAZE FAN PRINT. by Four artists including Buncho. (2)

32 KAMEYAMA SNOW: From the First Tokaido.
A famous print many times reproduced. Margins (Illustrated)

No. 32: Hiroshige.

No. 33: Hiroshige.

33 MIST AND MOONLIGHT AT MISHIMA.
Collector's impression and condition AND A MASTERPIECE OF PRINTING. Here is the true moonlight, with shadowy blue and grey, with the tired travellers in the foreground in clear color. Margins.
(Illustrated)

34 KANDA MYOJIN KEINAI ENBO.
From one of the rare oblong series: "Yedo Meisho". Fine impression.

35 YOSHIWARA CHERRY SEASON: rare "Toto Meisho" series.
Crowds at either side converging at the gate. Fine color.
IWAKIYA: Shopping Street; also rare (rubbed). (2 pcs)

36 SUMIDA TSUTSUMI YAMIYO NO SAKURA. Triptych.
Dusk on the Sumida River, the cherry blossoms silhouetted in black against a lovely sky. Three Singing Girls, the leader carrying a globe lantern.
Fine color and condition.

37 TRIPTYCH BY HIROSHIGE AND KUNISADA. VERY **FINE AND SCARCE.**
The Plum Garden at Ume in lovely rose and blue. Lord Genji, (the Don Juan of Japan) large and imposing in the finest brocade robes, in the centre sheet, waves to a girl in the distance crossing the stream on stepping blocks.

38 HIROSHIGE TRIPTYCH: FESTIVAL AT YENOSHIMA.
Girl attendants at the Ceremony of the Goddess Benten.

No. 39: Hiroshige.

39 MITSUKE: OR "HEAVEN DRAGON" RIVER.
Fine color: margins. One of the noted "mist" prints of the First Tokaido.

(Illustrated)

No. 40: Hiroshige.

40 MOONLIGHT ON THE RIVER PATH NUMAZU.
Weary pilgrims returning. Beautiful color, effect of blue. Same Series.

(Illustrated)

41 HIROSHIGE'S PEACOCK AND PEONY KAKEMONO PRINT.
In Superb coloring and the direct inspiration for La Farge's "Peacock Window" now in the Smithsonian Institute.
A COLLECTOR'S PRINT, this "Botan ni Kujaku", and it would seem hopeless to find a finer impression.
(See Cover)

42 — KYLIN, YOUNG, AND STEEP CLIFF. Kakemono print.
A variation of the better known panel by Hiroshige of this same subject, cloudy sky, precipitous cliff, the peony flowers smaller.

43 WIDE BIRD AND FLOWER PANEL BY HIROSHIGE.
Double Cherry blossoms with "redthroat".

44 TWO PANEL PRINTS: Cherry Viewing "Toto Meisho".
Mandarin Ducks and Snow Laden Bamboo. (2)

45 — Kameido Wistaria Bridge: Uyeno Temple Hill.
Two fine panels from the "Toto Meisho". (2)

46 COMPLETE SET OF THE HALF BLOCK TOKAIDO. (56 prints)
With figures. Mounted 2 each on 28 sheets.
A VERY RARE SERIES WHEN FOUND COMPLETE IN SUCH FINE COLOR.

No. 47: Hiroshige

No. 48: Hiroshige

47 THE FINEST PRINT OF THE "YEDO 100 VIEWS".
RAIN ON THE BRIDGE: OHASHI. Margins.
(Illustrated)

48 ANOTHER VERY IMPORTANT PRINT FROM THE "100 VIEWS".
FOX FIRE AT OJI: New Years Eve: Margins.
Printed in moonlight blue, dark blue, the Eno tree outlined in pale blue; the cluster of foxes in very pale yellow.
(Illustrated)

No. 49: Hiroshige

No. 50: Hiroshige

49 FIREWORKS AT RYOGOKU BRIDGE:
Sky dark blue, the river pale blue.
(Illustrated)

50 CRESCENT MOON AT TORO-NO-MON.
Waterfall in blue; late travellers on the hill road.
(Illustrated)

HIROSHIGE'S "SIXTY PROVINCES" (upright).

51 WATERFALL AT NIKKO: "The Back-View" Waterfall.
A superb printing, of a sheer blue torrent.

52 RAINSTORM YAMABUSHI VALLEY. Unusually fine color. (Illus. see 160)
Binyon calls this "Sabre-like streams of rain curved by a violent wind."

53 TWO PRINTS FROM THE UPRIGHT "60 PROVINCES". (2)
Fishing at Tosa: Goldmines at Sado, both good, margins.

54 TWO PRINTS FROM THE UPRIGHT SERIES. (2)
Waterfall at Kwannon Temple, Tajima: Fuji from Futami Beach (from "36 V. of Fuji").

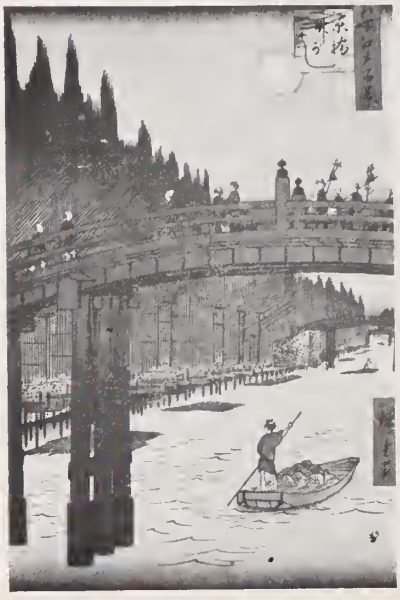
55 TONE RIVER AT SUNSET:
Sail-boat passing the out flung net.

56 ARCHERY HALL: FUKAGAWA: near the sea.
Fine impression of a print not often seen in this state.

57 CHIYO POND AND WATERFALL: MEGURO.
One of Hiroshige's few "shadow prints".

58 RIVER BANK AT OMMAYA: FERRY APPROACHING.
Pendant willow on the bank.

59 RYOGOKU YEKOIN. Fuji across the River Seen beyond the Festival Tower.



No. 60: Hiroshige.

60 MOONLIGHT AT KYOBASHI. Dark bridge and buildings seen against the river and sky blue in the moonlight.

(Illustrated)

61 **HIROSHIGE II.** TWO SNOW LANDSCAPES. (2)
"Yedo Meisho Zue" series: Moonlight Shohei Bridge Ushi Tenjin: Sunrise on snow, pilgrims entering the temple.

62 **HOKUSAI: "36 Views of Fuji".** KANAYA FORD ON THE TOKAIDO.
One of the finest "blue" prints of the series. The heaving long blue waves, the distant landscape offset by the touch of red worn by the travellers.
IN COLLECTOR'S CONDITION AND COLOR. (Illustrated see No. 176).

No. 63: Hokusai

63 — FUJI ABOVE THE LIGHTNING.
With the exception of "Fuji in clear weather" this fine print has been reproduced more often by every authority, than any other of the series (worn spot skilfully restored at the base of Fuji).
(Illustrated)

HARUNOBU 1703-1770.
Ranks with Kiyonaga and Utamaro as a great Artist.

No. 64: Harunobu.

64 THE IRIS POND: RAINING HARD.
A girl in very pale blue, brocade sash, watches another stooping under her umbrella to gather iris.
THE RAIN SCENE RARE WITH HARUNOBU. VERY FINE.
(Illustrated)

No. 65: Harunobu.

65 BEAUTY CHANGING HER DRESS.
Holding up her loose blue gown patterned in snowy bamboo she turns to look at the robe held by a maid; the rich black border of the stork screen giving a definite background.
FINE CONDITION AND COLOR SHOWING MARGIN LINE.
(Illustrated)

66 TWO LAZY GIRLS. Square form.
One reading, the other reaching for a volume. Time-browned.

67. TANZAKU OF A BEAUTY BY HARUNOBU. (Panel)
As a Goddess riding on a flying crane. A suggestion of heighth in the cloud forms.
***Exquisitely graceful: effect of rose-color.**

No. 68: Harunobu.

68 THE RICE MILL: MOONLIGHT. Mother and her son admiring the moon just risen from a bank of clouds.
(Illustrated)

No. 69: Harunobu.

69 THE MOUSE TOY: Mother and two children.
The little boy's kitten thinks the mouse is real: A delightful subject. (Shows fold.

No. 70: Koriusai.

70 THE SLEEPING BEAUTY SURPRISED BY HER LOVER.
She nods, tired with arranging chrysanthemums, as he comes up behind her.
COLLECTOR'S CONDITION IN EXQUISITE COLOR: Effect of rose-color, yellow and stone-blue.
(ILLUSTRATED)

71 TWO UNUSUAL EXAMPLES BY KORIUSAI:
Sudden storm; a slender beauty and her maid rushing to close the Shoji, the lantern blown out; Shoki (after Sesshu) the Demon killer, a powerful work in line, the color grey and black. (2 pcs.)

72 WINTER PROMENADE: LOVERS UNDER AN UMBRELLA.
A lovely composition, time-browned. Square form.

KUNIYOSHI: 1820-1860.
A number of the "Hero" panel prints.

73 KUNIYOSHI: "Hero series". Warriors on horseback. (2 prints)
Minamoto Yoshi-iye passing through the gorge with cherry-trees. Watanabe-Tsuna stopped by a girl at Modori Bridge. Panel prints.

74 — TWO OF THE "HERO SERIES". (2)
Benkei following a lady in pink; Kagiwara Genta Kagasuye, full-armed, defending himself.

75 — THREE more of the panel prints. (3)
Wife of Sano Tsuneyo clearing snow from a plant; Tadanori in full regalia with a fan. Taira Warrior with a lady; he sees the face of his enemy reflected in the Sake cup.

76 TWO BROADSHEETS BY KUNIYOSHI.
Emperor Koko in the snow. Beauty admiring Goldfish. (2)

No. 77: Kiyonaga

77 A BALCONY OF INFORMAL BEAUTIES.
A tall girl shaking out a black robe, speaks to a kneeling girl in black: One in pink leans over to call to someone below. **FINE CONDITION AND COLOR.**
(Illustrated)

78 DANCING ON THE BALCONY:
A youth and a group of girls at tea amused by a comic man dancer with umbrella.
(Illustrated)

No. 78: Kiyonaga.

79 KUNISADA: RARE EXAMPLE "THE WRESTLING MATCH".
Triptych: The umpire with his fan seems rather inadequate.

GROUP OF MODERNS.
JAPANESE COLOR PRINTS BY SEICHO, SHINSUI AND GOYO.

80 GOYO'S "Girl with red tray". **Silver Ground.**

81 NUDE UNDER A MAPLE TREE: By Shinsui.
Just from the sea, she leans on a rock, drying one foot.

82 YOUNG GIRL AT HER SEWING.
GIRL WITH FIREFLY CAGE. Both by Shinsui. (2).

83 TORTOISESHELL KITTEN BY SEICHO.
Resting and watching. A charming subject.

KIYOCHIKA.

84 COCK HEN AND DRAGON FLY. Brilliant example by Kiyochika.

85 DOWNPOUR OF RAIN AT THE SHRINE AT ASAKUSA. Sunset.
NEAR THE ISHIWARA BRIDGE AT OKAWA. (2).

86 RYOGOKU FIREWORKS: unusual treatment.
POMEGRANATES AND GRAPES ON A LOW STAND. (2).

87 NIGHT FERRYBOAT: Moon through clouds.
Ishiwara Bridge at Okawa: Fox & Moon. (3).

88 HUNTER AND EAGLE: large tree by a stream.
SUNSET AT SEA. By Yoshikuni. (2).

89 SADAMASU AND KEIGAKU: Bush Peony & Iris.
Chinese Lions, Cliff and Peonies. (2).

THE "ACTOR SCHOOL" PANELS.
By Shunsho, 1765-1790, and his School.

90 BUNCHO: HOSOYE OR PANEL PRINT. A Shrine.
Attended by one of the Danjuro Family as a Samurai. Time browned.

91 HOSOYE WITH FIGURE IN FINE RICH COLOR. By Shunsho.
One of the Goninotoko. Wearing a robe of black striped with white, against a brick-red barred window. **Very Fine.**

No. 92: Shunsho.

No. 93: Shunsho.

92 SHUNSHO. One of the great Danjuro Family. Rose and Black. Ichikawa Danjuro, drawing his sword, standing on the shore. (Illustrated)

93 SHUNSHO: Actor with drawn sword. Very fine 3-color print. ***This and preceding both have unusual margin lines.** (Illustrated)

94 TOYOMARU: 1785-1803. Hosoye: Actor as a woman with an oar. Rose-color and lavender: Wormhole.

No. 95: Osaka Artist.

No. 96: Osaka Artist.

95 OSAKA ARTIST. The Beauty Hana-Ogi.
She admires a portrait of her favorite actor.
(Illustrated)

96 OSAKA ARTIST. Tea in the Garden.
A girl in lavender & rose-color returning to the balcony.
(Illustrated)

TOYOKUNI I. 1790-1820.

Complete set of the "Seven Gods" Series.

Famous actors in the parts, each portraying a man and woman full length seated, with the attribute of the God.

97 EBISU THE FISHERMAN, God of Plenty; DAIKOKU, God of Wealth.
Fishing-rod and Rice Bale, the attributes. (2).

98 HOTEI HAPPY GOD: BENTEN (ONLY WOMAN).
Pipe and bag; Biwa or lute: **Very fine black.** (2).

99 **BISHAMON: WAR:** JUROJIN, Learning: FUKUROKUJIU, Wisdom.
The helmet, the Stork, the deer are the attributes. **(3 pcs.)**
***Each print of the above series is a fine example of triangular composition.**

100 LOVERS AT FUTAMI-NO-URA.
Coming up from the Surf they point to an Awabi Shell Diver.

101 TOYOKUNI: COURT LADIES' PROCESSION.
Passing Fuji, partly seen, of rich green a fine foil for the lavender, black and dull blue robes of the ladies. A FINE TOYOKUNI BOTH CONDITION AND COLORING.

102 UNDER THE PINES AT HAMAMATSU.
Girls gathering sea-shells; girl with sun-hat wears rose-color tied with rich black; the grey sand, green bank and old pines a fitting background. FINE EXAMPLE OF THIS ARTIST.
(Illustrated)

No. 102: Toyokuni.

No. 103: Toyokuni.

103 YOUNG GIRLS IN ROSE COLOR PLAYING CARDS.
Yellow ground; they crouch near the scattered cards, two ladies in the group, one reading.
VERY FINE: WITH UNUSUAL WIDE LEFT MARGIN.
(Illustrated)

104 TRIPTYCH: BOATING PARTY OF THE SUMIDA RIVER.
Ladies in beautiful silks, men in black, in two boats, high waves.

105 TRIPTYCH: NIGHT BOATING NEAR RYOGOKU BRIDGE.
Very effective in coloring, the dark sky glittering with stars, the crowded bridge and boats, gay robes and much confusion.

106 TOYOKUNI TRIPTYCH: "The Dream." Framed.
Ten lovely women in pale rose-color and lavender grouped in elegant surroundings. One asleep, dreams of the "Fox's Wedding". **A FAMOUS SUBJECT.** The colors time-subdued.

No. 107: Shuncho.

107 RARE BROADSHEET BY SHUNCHO.
Taking the baby in the Water Garden. Mother, maid and the boy on the shoulders of a servant form a lovely group. (Illustrated)

108 TWO GIRLS PASSING A FAN-SELLER. One carries an umbrella. Robes of velvety black and beige. Shuncho broadsheet. **Rare. Fine.**

ALBUMS OF ORIGINAL DRAWINGS.
A further group, from the same estate as the recent sale.

109 ALBUM OF WATER COLOR DRAWINGS: Tall 8vo.
Lives of Fishermen, 46 drawings of fishermen with nets, seines and boats, netting birds, mountain scenes, a fine snow scene, travellers at an inn. Many in interesting raised color, some very vivid.

110 NINETEEN THIN FOLIO ALBUMS.
Each having about 20 original kimono designs, all different, and minutely perfect, apparently a series, as all are the same size and with similar covers.
*Extremely valuable combination designs, with their perfect flower, fruit, etc. patterns in harmony throughout. (19 pcs.).

111 BIRDS AND FLOWERS. Fine original album.
A bewildering number of lovely birds in color as in nature, flowers, in sprays, blossoms, Bush Peony, Tulip tree, Morning Glories, etc.

112 FOURTEEN ALBUMS OF ORIGINAL DRAWINGS. Folio and smaller.
Mainly in black and white: flowers, birds, butterflies, animals, Dragons, hundreds of figures, etc. (14).

113 SIX VOLUMES. SMALL FOLIO: Original drawings. (One printed).
One very fine bold designs in color incorporating Masque, Dragons, Wheels, Cranes, etc, others equally interesting and elaborate in black and white. (7).

114 SET OF FOUR QUARTO ALBUMS: Bound in brocade.
Profusely illustrated with the occupations of the people, hand-coloring of the most exquisite precision. (4 vols).

115 QUARTO ALBUM OF DRAWINGS. Brocade binding.
Early, showing Chinese influence and finished detail. Plowing, planting and other country scenes.

116 THREE FOLIO ALBUMS OF ORIGINAL DRAWINGS.
Complete and perfect designs for Kimono brocades. (3 vols).
*This lot should be examined in order to appreciate the wealth of original designs all executed in fine color in accurate detail. It is well known that the "brocade designer" occupied a very high place in Japanese art.

117 ELEVEN VOLUMES OF DESIGN: Tall 8vo, etc.
An album of figure drawings in color; another of Birds, flowers, grapes and other fruit, original drawings; Designs (original) plain and in color containing many exquisite small designs for brocade, Kimono, etc. (11 vols).

118 — TEN VOLUMES SIMILAR. (10).

119 — TEN VOLUMES SIMILAR. (10)

UTAMARO: 1753-1806.
Probably The Best Known Artist to Collectors To-day.

No. 120: Utamaro

120 THE SLEEPING NET. **(ONE OF THE MOST CELEBRATED SUBJECTS). IN COLLECTOR'S CONDITION AND COLOR.**
(Illustrated)
(*Note: The slight speck on the faces, is on the photograph, not on the print).

No. 121 : Utamaro

121 THE BLACK KAGO: TRIPTYCH IN RICH COLOR. UTAMARO.
A warm spring day on the shore, with cherry trees in bloom. Much cherry red in the brocades, with the use of lavender, black and that famous "Utamaro blue" in the stooping figure with the box, and more faintly in the long stretch of the ocean.
A FINE EXAMPLE: FINE COLOR AND CONDITION.
(Illustrated)

No. 122: Utamaro

No. 123: Utamaro

122 THE TOOTH BRUSH SELLER: Series "12 occupations of women".
Girl in picturesque sun-hat, her package on her shoulder addresses a handsome young Samurai in blue and grey-blue (the coloring in this print is perfection of harmony). Shows that it has been folded.
(Illustrated)

123 THE DREAM OF DANJURO WHEN AN OLD MAN.
Fallen asleep while tonsured by a girl barber (a lovely thing with coal-black hair), he dreams that he is young again, courting a girl under a willow tree.
(Illustrated)

No. 124: Yeishi

No. 125: Yeishi.

YEISHI: 1770-1800.

124 GATHERING SEA SHELLS.
On a grey wash ground, distant sea and boats; Three girls with a fisherman in green picnicking, on a black and yellow boat in the foreground. A FINE PRINT WITH COLLECTOR'S STAMP.
(Illustrated)

125 TWO COURTESANS IN THE SHOPPING CENTRE.
Accompanied by Kamuro.
(Illustrated)

SCHOOL OF HOKUSAI

Small roll paintings, unsigned, but of the period; many of considerable merit.

126 ROLL PAINTING HOKUSAI SCHOOL: Panel size.
Rooster, hen and chicken. **FINE COLOR. On paper. Mounted on old blue brocade.**

127 — SHOKEI FIGHTING THE DEVIL. Kakemono.
On paper. Mounted on old brocade. SEAL SIGNATURE.

128 SMALL PANEL PAINTING BY TSUNENBOU. **Signed & seal.**
Lonely White Heron on a stump, suggestion of willow and water. **Mounted on fine old brocade, ivory roller tips.**

129 TWO ROLL PAINTINGS: Chinese ink and slight color.
Fierce combat and startled bird; Samurai travelling, playing a flute. He is followed by an attendant. (2).

130 KYLIN ANIMAL ON A ROCK. **SIGNED AND SEAL.**
Spirited drawing in Chinese Ink and color, grey ground.

131 DAIKOKU AND EBISU ON A PARTY. On paper.
Two of the "Seven Gods" with attributes, fish and rice-bale, drawn skilfully in Chinese ink.

132 THREE SMALL INK DRAWINGS: PANELS.
Minamoto Raiko killing a Devil: Killing the Tiger; and two half-length fighting scenes mounted on one sheet. (3).

133 TWO KAKEMONO ROLL PAINTINGS. On paper.
Samurai killing a Monster; Sword Combat. CONQUEROR: Battle in the clouds. Two ink and color drawings on each sheet. (2 pcs).

No. 134: Hiroshige

TOKAIDO SERIES BY HIROSHIGE.

134 OKABE MOUNTAIN AND STEEP PATH.
Very fine color and condition: Has the full margins, not shown in the picture. ONE OF THE FINEST SUBJECTS OF THE MARUSEI TOKAIDO.
(Illustrated)

No. 135: Hiroshige

135 SNOWING HARD AT MARIKO.
Stormy sky, snowy hills and fields, the village almost buried. Lacking only the left margin.
PROBABLY THE MOST SOUGHT FOR SNOW PRINT OF THE SERIES.
(Illustrated)

136 NIPPON BRIDGE FROM THE FIRST TOKAIDO.
Crowded scene. HARIMAZE, with pretty sailboat, a fish, etc. (2).

137 TOTSUKE: WITH DISMOUNTING HORSEMAN.
Good color but shows centre fold.

No. 138: Hiroshige

138 HEAVY RAIN AT SUHARA: "Kisokaido series".
Very fine color.
(Illustrated)

No. 139: Hiroshige

139 OMI HAKKEI: (8 Views of Omi).
Returning Fishing Boats at Yabase. Orange sunset sky. EXTREMELY FINE COLOR, has margins.
(Illustrated)

No. 140: Hiroshige

140 — MOON AT ISHIYAMA TEMPLE.
Same series. Blue hills, some shadowed in brown, long bridge and misty moonlight in a print of great poetic quality.
(Illustrated)

141 SUNSET AND SAILING BOATS AT TSUKUDAJIMA.
Very fine color, fine condition and full margins with all seals. **VERY DESIRABLE "TOTO MEISHO" EXAMPLE.**

142 HIROSHIGE'S HOYEIDO TOKAIDO.
Yoshida: Workmen on the scaffold look over to the long bridge.

143 TWO PRINTS FROM THE "YEDO 100 VIEWS." (2)
Visiting Cherries, Gotenyama, Shinagawa; "Twelve Shrines" At Tsunobazu, with fine blue water.

144 FISHING ON TONE RIVER: THE MOON CAPE. (2 prints).
The latter showing tea set on the balcony and the shadow of the Geisha.

145 KENKOJI TEMPLE AT KAWAGUCHI FERRY. AZUMA SHRINE.
Many rafts on the River; yellow road to shrine. (3).

146 SMOKE FROM THE KILN: Imado.
Hashiba Ferry; Sumida River. Good color and margins.

147 TWO PRINTS FROM HIROSHIGE'S UPRIGHT SERIES.
Tsuruga in Yechizen province (60 Provinces). Fine blue water view. Shell gathering at Suzaki Beach. (2).

148 ABUTO SHRINE: FULL MOON. "Sixty Provinces".
Grey cliff, blue sea, and misty moonlight.

149 THREE PRINTS FROM THE "SIXTY PROVINCES": Furai Temple.
Yanase, with rapids; Uyeno with bridge; (3).

150 CHERRY AND PINE AT KAJIKOYAMA: Twilight rose-color.
Beyond the lovely trees the bay and sky are soft blue.

151 THE LANTERN: ASAKUSA KINRYUSAN.
RARE AND BEAUTIFUL PRINT IN GOOD COLOR. **Another of the great Snow Prints of this series.**

152 **CRANES FLYING DOWN AT MINOWA.**
Good impression in fine condition with margins.

153 SNOW AT NIHON BASHI:
SNOW PURELY WHITE: **Fine condition and impression.** Margins.

154 KYOBASHI TAKEGASHI: By Moonlight.
Bridge and Timber-yard silhouetted against the lovely blue. Fine condition with margins. (Illustrated, see No. 60).

No. 155: Hiroshige

155 THE PATH TO HEAVEN: "Sixty Provinces"
Picturesque name for this view of Ama-no-Hashidate, **beautiful impression, with margins.**
(Illustrated)

156 OLD PINES ON THE SHORE: HAMAMATSU.
Extremely fine printing and color. Series: "Upright Tokaido".
(Illustrated)

No. 156: Hiroshige

TRIPTYCHS BY HIROSHIGE.

Including two not shown here for many years, not in the Happer collection and not in the British Museum Catalogue.

157 SOSHU, ENOSHIMA IWAYA No Zu. Triptych.
Blue waves dashing on the huge cliffs at Enoshima.

EARLY WORK OF THE BEST PERIOD. Unequaled clear printing and coloring in blues, blue-green and old rose. Little sailboats setting in; a flight of birds over a snowy Fuji in the distance.

158 KOTO MEISHO SUMIDAGAWA Yuki no Zo. Triptych.
Clear weather after heavy snow on the banks of the Blue Sumida River. Small groups of girls huddled and hurrying.

NOT ONLY CONSIDERED HIS BEST TRIPTYCH WITH FIGURES: but it is also the rarest. Good color, showing the grain of the wood block, and an unusual composition, with tall snow laden pines directly in the centre.

No. 159: Hiroshige

159 MOON'S REFLECTION AT SARASHINA. "60 Provinces".
Full margins and very fine: it is also rare.
(Illustrated)

No. 160: Hiroshige

160 TORNADO AT TATSUKUCHI-YAMA. YAMABUSHI VALLEY.
Unusually clear impression with margins.
(Illustrated)

161 HIROSHIGE: **EARLY UNDIVIDED HOSOYE TRIPTYCH.**
The great Komachi, (poetess of the nobility). Narahira (the hero), and others.

162 HIROSHIGE: **TWO EARLY TANZAKU** (narrow panels). (2).
Waterfall: winter and heavy snow: Spring with blossoms.

163 — THREE PANELS SIMILAR: Yenoshima cliff: (3).
Steep cliff & Maples: "Dragon-flies" (by Kohosai).

HIROSHIGE.

FOUR FINE PANEL PRINTS

No. 164: Hiroshige

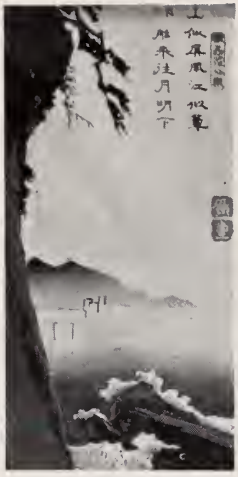
No. 165: Hiroshige

No. 166: Hiroshige

164 HOSOYE: FULL MOON, TOSSING WAVE AND BIRDS.
VERY FINE COLOR AND CONDITION.
(Illustrated)

165 — River and snow scene; rosy twilight.
(Illustrated)

166 — Bird and peach blossom bough on a yellow ground.
(Illustrated)



No. 167: HIROSHIGE

167 HOSOYE (PANEL) BY HIROSHIGE.
Early and in fine color: A brown and green cliff overlooks misty distance, Fuji faintly seen.

(Illustrated)

SCHOOL OF HOKUSAI.

Small Roll paintings, unsigned, but of the period.
Many considerable merit.

168 THE DAUGHTER OF HOKUSAI. Kakemono.
Full length standing; ink drawing, on paper.

169 BENZAITEN GODDESS OF MUSIC PLAYING THE LUTE.
Kakemono form, fine color, on paper.

170 TWO ROLL PAINTINGS.
THE LITTLE BOY KINTOKI ON A BEAR. Color and grey. ASSASSIN, with knife crouching near the Shoji; ink. Both on paper, kakemono form. (2).

171 EBISU GOD OF PLENTY WITH TAI FISH. On paper. Kakemono.
Misty sunrise. Striking composition and fine color.

172 WOMAN DANCER IN A RED GOWN, TAN COAT. **RED SEAL.**
"Shitabyoshi" FINE COLOR, on paper; brocade mount.

173 TWO FINE WARRIOR ROLL PAINTINGS. On paper.
Miyamoto Musashi, with the Old Priest at his mercy. **SEAL,** Warrior in full armor, red line drawing. **SEAL.** (2).

174 WARRIORS' FIERCE COMBAT: ONE ON HORSEBACK.
"Tomoye Gozen and Uchida Saburo. **Fine color. Wide Kakemono. form.**

175 TWO WIDE KAKEMONO ROLL PAINTINGS. On paper.
A Caricature in red: Octopus and nymph figures and flower. (3 drawings on one sheet). (2 pcs).

HOKUSAI 1760-1849.

No. 176: Hokusai

176 KATAKURA TEA FIELDS: "36 Views of Fuji".
Rose and Blue, with a snowy Fuji flecked with blue. VERY FINE: BOTH IMPRESSION AND CONDITION.
(Illustrated)

No. 177: Hokusai

177 THE RED BOAT: KASUSA: "36 Views of Fuji"
Fuji recedes into the distant horizon, and the long red boats with swelling white sails dominate the print. **Fine gradation of color in the water.**
A HANDSOME PRINT IN FINE COLOR.
(Illustrated)

No. 178: Hokusai

178 THE FORD AT KANAYA: "36 Views of Fuji".
A brilliant and modernistic conception with "carved" clouds and waves—mainly blue with touches of red in the coats of the travellers.
(Illustrated)

No. 179: Hokusai

179 SHICHIRI GA HAMA BEACH: "36 Views of Fuji".
One of the Fine "blue" prints of the series.
(Illustrated)

No. 180: Hokkei

180 RARE LANDSCAPE BY HOKKEI. Cliffs and boat.
Waterfall pours down blue and green rocks.
(Square form: illustrated)

181 HIROSHIGE'S HALF-BLOCK TOKAIDO. Bound in one volume.
54 views in all, including the Snow, rain, and boat prints. NOT OFTEN FOUND IN BOOK FORM.

SALE CATALOGUES.

A few outstanding catalogues of recent years.

All out of print and now practically unprocurable.

182 HAPPER (J. S.) Part 2 (Final). **Sotheby's, 1909.**
A five-day sale, 716 lots, illustrated: HIROSHIGE COLLECTION.
THE FINEST HIROSHIGE COLLECTION OFFERED AT THAT TIME.

183 SALE CATALOGUES. (French). About 1925.
Louis Gonse, 1924, 1926 (300 lots) prints, incl. primitives; Emile Javal (560 prints, and books), 1927 (150 lots); Manzi Part 3 (nearly 1000 lots) Hayashi, 1902; Corbin, Koechlin, etc, mainly 4to, ALL HANDSOMELY ILLUSTRATED. (10).

184 — English and American: **(15).**
Thacher Clarke, Parts 1-2, 1921, Van Caneghem, Matsuki, Oshima, Shima, etc, incl. Chinese color prints (1923); Metzgar, 1923, etc. 15 pcs, **MAINLY ILLUSTRATED.**

185 — Three Fine American Art Sales Catalogues.
Rouart, 1922 with printed price list; Kawaura, 1925, Mori, 1926. (BOTH FINE). **ALL ILLUSTRATED. Tall sq. 8vo, (3).**

186 — HAVILAND COLLECTION Pts 1, 10, 14 ILLUSTRATED, prints and a few ceramics. (3). Japanese Catalogues, 1915-1928. Mainly prints, fully illustrated. 8vo, with May 1926 No "Ukiyoye no Kenkyu" (Japanese), (15 pcs). Illustrated.

187 FICKE (A. D.) Amer. Art, 1920. **Two sale catalogs.**
901 lots, catlg by F. W. Gookin. Anderson, 1915. 362 lots, catalogued by Ficke. BOTH FULLY ILLUSTRATED. (2).

188 FIELD, SPAULDING, WRIGHT, SCHRAUBSTADTER. Amer. Art 1918-27
Four outstanding American Collections.
ALL PROFUSELY ILLUSTRATED. (4).

189 GOOKIN (F. W.) MOSLE CATALOGUE. 354 lots described.
Descriptive Catalogue of Japanese Colour Prints in the collection of A. G. Mosle. 2 vols., 4to, Leipzig, 1937.
*Privately printed for Mr. Mosle: only 500 copies, with portfolio of Reproductions 8 color plates after Harunobu, series "Zashiki Hakkei" —"Eight Parlor Views" **IN THE SIZE OF THE ORIGINALS.**

190 STRAUS-NEGBAUR (TONY) Berlin 1928.
Foreword by Curt Glaser; catlgd by Fritz Rumpf. 4to wrappers.
100 ARTISTS ARE ILLUSTRATED ON 48 PLATES. SOME IN COLOR. PRICED COPY OF ONE OF THE RAREST DE-LUXE CATALOGUES.
Only two copies of this catalogue have passed through our hands since its sale.

191 **VIGNIER & INADA CATALOGUE:** Complete set (with exception of Primitives).

5 vols., folio, each in cloth portfolio. LIMITED TO 130 COPIES ISSUED, signed by Koechlin.

Paris: 1910: HARUNOBU KORIUSAI SHUNSHO and his School.
Paris: 1911: KIYONAGA BUNCHO SHARAKU &c.
Paris: 1912: UTAMARO (Hidemaro, Shikimaro, etc.)
Paris: 1913: YEISHI CHOKI HOKUSAI &c.
Paris: 1914: TOYOKUNI HIROSHIGE KUNIYOSHI YEIZAN. &c.
Listing over 2,000 prints, exact size, and publisher, detailed descriptions (in French. From practically every great collection of the late 19th Century in France. Profusely illustrated in color and plain plates. The Exhibition described was maintained in Paris for over six years, and includes besides the artists named practically every artist of note in Japanese woodcut engraving. Written by Ch. Vignier of Paris and H. Inada of Tokyo, both experts. (For instance the 255 Hokusai are arranged chronologically according to his many signatures).
UNDOUBTEDLY THE MOST VALUABLE WORK OF REFERENCE EVER ISSUED ON JAPANESE PRINTS.
First offered as a set, or if desired, each volume will be sold separately.

192 SHARAKU. Von JULIUS KURTH. Munich 1922.
102 illustrations, practically all of the work of Sharaku, plates of the "mon" of actors, etc. Tall Sq. 8vo, boards, cloth back, wrapper.

HARUNOBU. 1703-1770.

No. 193: Harunobu

193 AN AUTUMN STORM. A Contrast.
Rain blows and bends the Autumn maples, while inside three girls look at pictures, tucked warmly under the Futa. BEAUTIFUL PRINT EFFECT OF ROSE COLOR AND BLACK.
(Illustrated)

No. 194: Harunobu

194 WALKING IN THE COUNTRY.

Two girls, one leading a small black dog; a stream, thatched cottages and distant green wood.

(Illustrated)

No. 195: Harunobu

No. 196: Harunobu

195 THE CONTRAST: BEAUTY AND WISDOM. **SEATED ON A ROSE COLORED CUSHION.**

With her Samisen she charms Jurojin, God of Wisdom, who holds the music. **Her white robe exquisitely printed in gauffrage.**

COLLECTOR'S **CONDITION AND COLOR. A CELEBRATED EXAMPLE.**

(Illustrated)

196 BEAUTY WITH EBISU: GOD OF PLENTY.
Balcony scene in rich coloring; a boy with bow and arrow stand, a loaded basket on his back is an unusual touch in Harunobu's prints.
COLLECTOR'S CONDITION AND COLOR.
(Illustrated)

197 TWO TRIPTYCHS BY KUNIYOSHI: Ghostly Visitors (Raiko)
Sparrows party at Yoshiwara: (2 triptychs, 6 sheets).

198 THE NOTED "BELL" TRIPTYCH BY KUNIYOSHI. **FINE EXAMPLE.**
Benkei carrying the huge bell up Mt. Yeizan.

199 TRIPTYCHS BY KUNIYOSHI AND HONEN. (6 sheets).
The comical "Battle with India Ink" by Kuniyoshi. Escape of Torii Goyemon through the River. (Honen).

No. 200: Harunobu

200 YOSHIWARA: AUTUMN. BY HARUNOBU.
Two courtesans with a kamuro clustered round a brazier and singing teakettle; outside the cold rain blows the maple branches against the Shoji.
(Illustrated)

HASUI.

One of the best of the landscape moderns.

201 WHITE RAIN AT KANKA-IJI BEPPU.
Very effective on the rich blue-green landscape.

202 TWO VIEWS AT AKITA. (2).
Hachiro Lake (in deep blue green).
Kusunuma Lake (clouds and lovely reflections).

203 OJIKA PENINSULA. Glowing blues and vivid red and brown.

204 STONE PIER: Mihogaseki at Izuma.
Torii Gate in blue Tazawa Lake (2 prints).

205 INUYAMA CASTLE ON KISO RIVER:
ANOTHER CASTLE VIEW: TORII BOSHU BEACH. (3).

No. 206: KIYONAGA

206 DIPTYCH BY KIYONAGA: Cherry blossoms.
A group of Yoshiwara Beauties with their small Kamuro (maids) one of whom is lifted high, so that she can hang a poem on the tree.
A STATELY GROUP IN DELICATE ROSE COLOR AND GREEN.
(Illustrated)

207 BALCONY OVERLOOKING THE SUMIDA RIVER.
Three girls summer cooling in a lovely grouping.

KIYONAGA: Con.

208 BOATING SUBJECT: A TRIPTYCH BY KIYONAGA.
Summer cooling on Ryogoku River; lovely girls in thin silks, Young men and boatmen.
***THE FIRST SHEET SHOWS THAT FAMOUS BEAUTY IN ROSE-COLOR, standing in the prow, her light robes blowing in the breeze.**
The central figure, a tall girl in black is also notable.
(Illustrated. See Frontispiece.)

PRIMITIVES: OKUMURA MASANOBU, KIYOHIRO, KIYOMASU, ETC.

KIYOMASU: 1702-1763.

No. 209: KIYOMASU

209 KOMACHI THE FAMOUS POETESS VISITS A PRIEST.
Hosoye or panel form in beni and lacquer black.
***IN FINE UNTRIMMED CONDITION.**
(Illustrated)

MASANOBU: 1772-1795.

No. 210: Masanobu

210 MORNING OCCUPATION: Courtesan and two little Kamuro.
She is teaching them to read while the kettle heats on the brazier.
(Illustrated)

211 A GAY CROWD DRINKING SAKE. Youth and girls.
"Mariyasu Gamiyo Sakasuki". Sq. Form.

212 LACQUER HOSOYE. RARE AND FINE. **By Masanobu.**
Sanokawa Ichimatsu as Echigojishi, with a lion Masque.

No. 213: Kiyomasu

213 KIYOMASU LACQUER PRINT. **VERY RARE.** Hosoye.
The Great Danjuro with Iseno as his mistress. **She shows him his coat (touched with gold).**
(Illustrated)

KIYOHIRO: 1750-1770.

214 HOSOYE. SANOKAWA ICHIMATSU AS A LADY TRAVELLING.
Snowy Spring, the bamboos snow-covered. Beni-Ye, browned.

KITAO SHIGEMASA: 1761-1800

215 BENIYE HOSOYE. WARRIOR AND COURTESAN.
Arashi Hinaji as Oisono Tora, and Ichikawa Raizo as Goro. **Delicate coloring and good condition.**

UTAGAWA TOYOHARU: 1765-1795.

216 DANCING GIRL IN ROSE-COLOR.
In a lovely pose. Hosoye.

ICHIKAWA TOYONOBU: 1730-1760.

217 SWEETHEARTS GATHERING PERSIMMONS. Hosoye.
The girl gaily mounted on the shoulders of the youth.

HOSOYE (Panels): ACTOR SCHOOL PRINTS.

By the Outstanding Artists of the Shunsho School.

BUNCHO: 1765-1780

No. 218: Buncho

No. 219: Buncho

218 YOUNG GIRL IN SPRING: Seated under a Cherry Tree.
A Poem hanging from the tree. Pastel colors and green.
***Note the skillful way in which the black has been introduced to bring out the design.**
(Illustrated)

219 SOGA JURO PLAYED BY THE FAMOUS ICHIMURA UZAYEMON.
In a loose robe going to the bath. Equally fine as the preceding.
(Illustrated)

ACTOR PRINTS.

220 HOSOYE: ACTOR AS A BANDIT IN A SHORT BLACK COAT.
"Jar seal" as signature, attributed to Shunsho.

221 — "The Combat" by Toyokuni. **Rich color.**

222 — Actor in pin stripe robe: half length, unusually fine registration. By Toyokuni.

No. 223: Shunjo

223 SHUNJO: Balcony with Courtesan and a Merchant.
Each played by a distinguished actor. Yellowish ground.
(Illustrated)

SURIMONO.

The dainty New Year's cards of the Japanese often printed with color, bronze, silver, gold.

224 TWO SURIMONO: Storks and Pine. Peaches on a yellow stand, plum blossoms. (2).

225 THREE SUMIMONO: Blue Cornflowers; Plum Blossoms; Grasshoppers in the Wheat: By Yeisai, etc. (3).

226 THREE LARGE SURIMONO WITH USE OF GAUFFRAGE. (3).
Crane flying into the picture by Shoi. Mandarin Ducks by Chosui: Cherry blossoms & Poem.

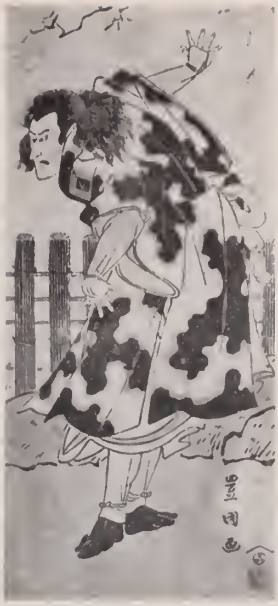
227 THREE LARGE SURIMONO. Cock & Hen by Kochoku.
A Brook by Saigio: **Flower Basket**, by Ryoshin. (3).

228 THREE FINE SURIMONO. HOKKEI: Fowls & Tengu (much gauffrage). Farmer's girl in blue and silver by Shigenobu (Hanawase series); Mouse and mallet by Chikudo. (3).

229 HOKKEI: TWO SURIMONO. "Takara-Awase".
New Year: Lady and Boy. Two subjects in color and silver printing. (2).

230 HOKKEI: TWO SURIMONO.
A Court Lady: a masked Court Dancer. Gauffrage, bronze, silver and color. (2).

No. 231: Shunsho



No. 232: Toyokuni

231 GOING TO THE BATH: By Shunsho. HOSOYE.
A lady of splendid poise, holding a towel patterned with the "Strong Horse." **FINE EXAMPLE IN FINE CONDITION.** (Illustrated)

232 DANJURO IN A RAGE. By TOYOKUNI.
Superb example on a yellow ground; he wears a robe of interesting design. RARE AND FINE COLOR BEAUTIFULLY PRINTED. (Illustrated)

No. 233: Shunzan

SHUNZAN.

233 GATHERING PINES FOR NEW YEAR. Square form.
Two girls in the woods, in lavender, and fine blue striped robe.
(Illustrated)

ACTOR SCHOOL: Con.

234 SHUNYEI AND SHUNKO: Two Hosoye. (2).
Hokaibo as a Beggar by Shunko: Actor in white by Shunyei, **From the Hayashi sale.**

TOYOKUNI I.

No. 235: Toyokuni

235 DIPTYCH BY TOYOKUNI: The shore in summer. (2 pcs.).
Background of sand, sea and sky; youth, 2 girls and boy with clams.
(Illustrated)

236 FOUR GIRLS IN THE GREENROOM BY TOYOKUNI I.
THE HUMAN FERRY. By SHUCHO.
Girls carried by men over the Oi River. Attractive subjects (both with slight defect). (2).

237 THE YOUTHFUL PERFORMER: Greenroom scene.
Encouraged by three lovely ladies, one with a Samisen.

238 MIRROR PICTURES: Two famous actors:
Ichikawa Komazo and Iwai Kumesaburo, in thin black, seen at half length in a circular mirror.

No. 239: Toyokuni

No. 240: Utamaro

239 FARM GIRL SEATED ON A BALE OF RICE STRAW.
Holding a Chrysanthemum, towards which two butterflies drift.
COLLECTOR'S CONDITION AND COLOR: her dress of green patterned in cherry-blossom heads, and lined with rose-color.
(Illustrated)

UTAMARO: 1775-1815.

240 THE YOUNG BABY: MOTHER AND MAID.
The maid kneels holding the baby just taken from its bed (shared with the kitten); the mother ready to nurse the child, stands, wearing a robe of fine blue.
COLLECTOR'S CONDITION AND COLOR: shows margins; Grey Wash ground.
(Illustrated)

241 THREE GIRLS DISARMING A YOUNG SAMURAI.
An attractive group; slight oxidisation on the faces.

242 UTAMARO'S SILK WORM SERIES: No. 1.
Spring: brushing off the silkworms. First impression in the right color.

243 SILK WORM SERIES: Plate No. 4.
Three barefooted girls, one in a robe of iris pattern on lavender, brush the silk-worms into trays.
FIRST ISSUE, with poem at the top and in the rare and beautiful color of violet, blue, green, yellow and pale grey.

244 A CHUSHINGURA SCENE BY UTAMARO.
"Bijin Mitate Chushingura". Maids arranging closets. A Group of Four, one wears a pretty sun-hat and holds an orange lantern.

UTAMARO: 1775-1815.

No. 245: Utamaro

No. 246: Utamaro

245 LOVERS' QUARREL. Half length.
He holds one hand, while she rubs her bruised cheek where he has just slapped her. Beautiful delicate color, fine registration and altogether lovely. Worm-hole filled.
RARE EXAMPLE: **WITH COLLECTOR'S STAMP.**
(Illustrated)

246 GOMPACHI AND KOMURASAKE: Ill-fated lovers.
Celebrated in Japan as Romeo and Juliet in England.
(Illustrated)

YEISHI: 1770-1800.
RARE TRIPTYCH BY THIS GREAT ARTIST.

247 A MUSICAL PARTY. From the "Genji Romance".
"Furyu Yatsushi Genji". The "Don Juan" of Japan, the young Lord Genji surrounded by nine exquisite creatures.
(Illustrated)

No. 247 : Yeishi

No. 248: Utamaro

No. 249: Yeishi

248 SCENE FROM THE THIRD ACT: CHUSHINGURA. BY UTAMARO.
Kampei and his lady Okaru, with the subdued Bannei. A famous scene from the "47 Ronins".
(Illustrated)

249 BOATING PARTY: YOUTH AND TWO GIRLS. By Yeishi.
Sheet from a triptych, with the important standing figure of the girl in lavender tied with rose-color.
(Illustrated)

YEISHI.

REPRODUCTIONS OF NOTED PRINTS.

250 HIROSHIGE: Three prints from the Yedo and Tamagawa Views.
"Moon's Reflection", Takanawa Beach: Wine Boats at Yeitai Bridge.

251 KIYONAGA REPRODUCTIONS: also world known prints. (3).
The Moonlit Window; The Tired Puppy; Three Ladies Walking.

252 HARUNOBU: TOYOKUNI: HOKUSAI.
Hunting Fireflies; Merchant at Ease; Musical Party; Sparrows, Iris and Peony. (4).

253 KIYONAGA: KIYOCHIKA: KUNISADA.
Dramatic Scene; Coast Scene; Conquered Tiger. (3).

254 KIYONAGA UTAMARO HARUNOBU.
Three Beauties in the Rain; Hooded Beauties: "Gauffrage" Girl in Snow: Reproductions of world-known prints. (3).

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